

ROYAL ACADEMY OF ARTS.

EXHIBITION

OF

WORKS BY

REMBRANDT.

WINTER EXHIBITION,

THIRTIETH YEAR.

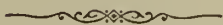
MDCCCXCIX.

LONDON:

PRINTED BY WM. CLOWES AND SONS, LIMITED, 14 CHARING CROSS,
PRINTERS TO THE ROYAL ACADEMY.

Under Revision.

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The Exhibition opens on Monday, January 2nd, and closes on Saturday, March 11th.

Hours of Admission from 9 A.M. till 6 P.M.

Price of Admission, 1s.

Price of Catalogue, 6d.

Season Ticket, 5s.

General Index to the Catalogues of the first twenty Exhibitions, in two parts; Part I. 1870-1879, 2s.; Part II. 1880-1889, 1s. 6d.

No sticks, umbrellas or parasols are allowed to be taken into the Galleries. They must be given up to the attendants at the Cloak Room in the Entrance Hall. The other attendants are strictly forbidden to take charge of anything.

The Refreshment Room is reached by the staircase leading out of the Water Colour Room.

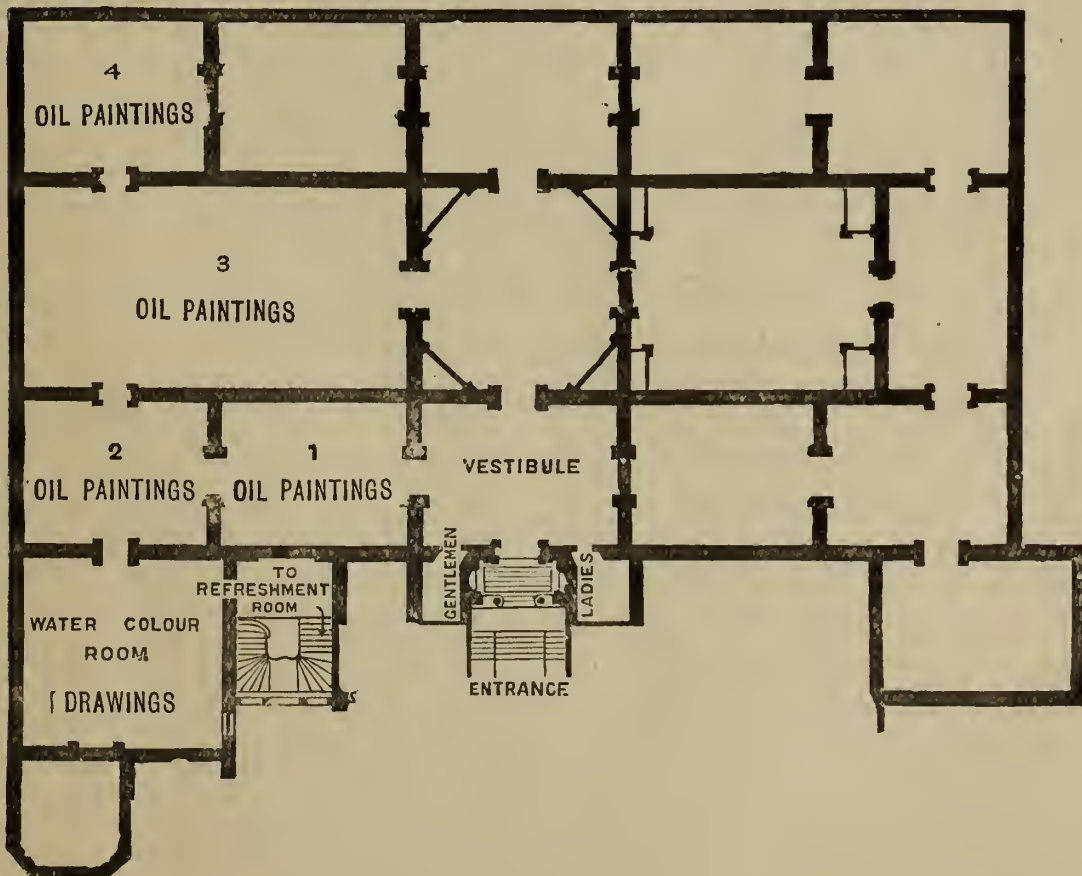
The Gibson (Sculpture) Gallery and the Diploma Galleries are open daily, from 11 A.M. to 4 P.M. Admission free. Entrance by the door at the east end of the portico.

All Communications should be addressed to "The Secretary."

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PLAN OF THE GALLERIES.



ROYAL ACADEMY OF ARTS IN LONDON, 1899.

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REMBRANDT VAN RYN.

BORN 1606 OR 1607. DIED 1669.

REMBRANDT was born at Leyden in 1606 or 1607, the balance of authority inclining to the former date. He was the fifth child of a miller named Harmen Gerritsz, his mother being the daughter of a baker who had emigrated from Zuitbroeck to Leyden. Both Rembrandt's father and his eldest brother signed themselves Van Ryn (of the Rhine), and the painter himself added this designation to the monogram on many of his early works. At the age of fourteen he was sent to the University of Leyden, but he showed so little aptitude for learning and such a marked inclination for painting that his parents soon allowed him to leave the University and apprenticed him to an artist at Leyden, named Jacob van Swanenburgh, with whom he remained three years. He then for a short time went to Amsterdam and studied under Pieter Lastman, a well known painter of the period. Returning to Leyden in 1624, he determined to "study and practise painting alone, in his own fashion," and for three years he appears to have done so without producing any work, the first known picture of his, "St. Paul in Prison," in the Stuttgardt Museum, bearing the date 1627, and 1628 being the first date found on any of his etchings. He soon acquired a considerable reputation, especially as a portrait painter, and as most of his sitters lived at Amsterdam he determined, towards the end of 1631, to leave Leyden and take up his residence at the former town.

Amsterdam was at that time one of the wealthiest and most important cities of Europe, and also the centre of considerable literary activity, and Rembrandt was not long in making ample use of the opportunities it pre-

sented for the development of his genius and the exercise of his artistic powers. In 1632, soon after his arrival there, he executed one or two fine portraits, as e. g. (No. 63),* and, as a commission, "The Anatomy Lesson," in the Museum at the Hague, a picture which at once brought him fame and popularity, and fortune in the shape of numerous commissions for portraits. The next year, 1633, saw another great masterpiece from his brush, "The Shipbuilder and his Wife" (No. 67).

Among the portraits which Rembrandt painted when he first settled in Amsterdam in 1632 was that of a cousin of his friend Hendrick van Uylenborch, by name Saskia. The intimacy thus begun soon ripened, and on June 22, 1634, they were married. The features of this lady, who brought him a considerable dowry, Rembrandt never tired of representing, both before and after their marriage. They may be recognised in the so-called "Jewish Bride," in the Hermitage at St. Petersburg; in the picture which till lately has been known as "The Burgomaster Pancras and his Wife" (No. 80); and in many other works. But in none are her features more attractively rendered than in the famous picture at Dresden, where she is represented sitting on her husband's knee; and in the portrait (No. 84).

For some years after his marriage Rembrandt's career was one of uninterrupted success. Commissions poured in upon him; pupils came to him, not only from Holland but from other countries, his etchings having spread his fame beyond his native land; and everything went happily in all his relations of life. Many fine portraits, besides those already mentioned, such as (Nos. 83, 55, 64, 65, 76, 7) belong to this period; and certain notable compositions, especially of Biblical subjects, among them, "Abraham sacrificing Isaac," in the Hermitage at St. Petersburg; "The Angel Raphael leaving Tobias," in the Louvre; "Samson's Marriage Feast" and "Manoah's Prayer," both in the Dresden Gallery; "Christ and Mary Magdalene at the Tomb" (No. 28); "The Salutation" (No. 52). A large number of drawings and etchings were also done at this time.

The year 1642 saw the completion of one of his most celebrated works, "The Night Watch," in the Ryksmuseum at Amsterdam; but it was

* The numbers in brackets refer to pictures in the present Exhibition.

saddened before its close by the death of his wife Saskia, a blow from which, so far as his social and domestic life was concerned, he never completely recovered, though his artistic activity soon reasserted itself. Among his successful efforts in the years following Saskia's death, may be mentioned the "Portrait of Elizabeth Bas," in the Ryksmuseum, the "Gentleman with a Hawk" (No. 79), and the "Lady with a Fan" (No. 81), the "Portrait of a Man with a Sword" (No. 73), "The Tribute Money" (No. 21), "Girl at a Window" (No. 32), the "Portrait of a Lady" (No. 69), "The Supper at Emmaus," in the Louvre, the "Portraits of Nicholas Berchem and his Wife" (Nos. 25 and 2), "The Mill" (No. 40); and numerous drawings and etchings, among the latter being the celebrated etching of "Christ healing the Sick," known as "The Hundred Guilder Piece."

Despite all this industry, Rembrandt's financial embarrassments, which had begun before Saskia's death, grew every year more serious. In 1656 he was publicly declared bankrupt, and in 1657 was forced to quit his house, all his effects and the rare and beautiful things he had collected, at an extravagant outlay far beyond his means, being sold by auction. Thus, at the age of fifty-one, he found himself homeless and penniless.

But, notwithstanding all these calamities, the master's energy remained unabated. Rescued from absolute want by the aid of his son Titus, the only child of Saskia who survived infancy, and a servant, Hendrickje Stoffels, or Jaghers, whom, according to some authorities, he had married a few years previously, he executed in 1661 a portrait group which is certainly one of his masterpieces, "The Syndics of the Cloth Hall," in the Ryksmuseum. "The Standard Bearer," the "Portrait of an Old Woman" (No. 15), and the "Portrait of Titus" (No. 82) also belong to this period.

Misfortune, however, still pursued him. Hendrickje died about 1664, and his son Titus, who had just previously married, in 1668. Crushed by these losses and broken down by poverty, the old painter did not long survive his son. His death is entered in the death register of the Westerkerk at Amsterdam, where he was buried, as having taken place on October 8, 1669.

The last pictures painted by Rembrandt were portraits of himself. All through his career he had been accustomed to make use of his own features

and those of his relatives and connections as models for purposes of study. Witness the numerous likenesses in existence of his father, his mother, his sister, his wife, and others. As to his own personality, scarcely a year passed without some reproduction of it in painting or engraving. In the present Exhibition there are eleven portraits of him, without counting the so-called Burgomaster Pancras (No. 80) and the "Man with a Sword" (No. 73). The earliest dates from 1632 (No. 41), when he was twenty-three, and the others (Nos. 53, 68, 64, 70, 61, 6, 18, 71, 4, 20) show him at various periods of his career down to two or three years before his death.

Rembrandt's signature on his pictures varied at different periods of his career. The earliest one was generally a monogram formed of the initials of the name "Rembrandt Harmenz," a horizontal stroke being sometimes added, which, if taken to be an L, may stand for Leidensis or Lugdunensis (of Leyden). The affix Van Ryn was also occasionally appended to the monogram. On the "Anatomy Lesson" of 1632 he wrote his name in full, but without a *d*, "Rembrant ft."; but in the following year the signature appears on several works as "Rembrandt," and this, with occasional slight variations, continued to be his usual signature. In the marriage register at Amsterdam in 1634 he signed himself "Rembrandt Harmenz van rÿn."

CATALOGUE.

The Numbers follow from left to right.

The Portraits are described under four sizes:—"bust," the head and shoulders; "half figure," to the waist; "three-quarter figure," to the knee and below; "full length," the entire figure.

The terms "to right," "to left," and "on right," "on left," in all descriptions denote the right and left of the spectator.

The following abbreviations are used:—b. born; m. married; d. died; r. right; l. left.

In the sizes of the Works the height is always placed before the width.

At p. 44 will be found an Index, in chronological order, of the principal Works now exhibited, and on p. 48 an Index of the Names of Contributors of Works.

GALLERY No. I.

OIL PAINTINGS—Nos. 1-26.

LENT BY

1 Portrait of THE PAINTER'S MOTHER.

DR. A. BREDIUS.

Neeltge, daughter of a baker at Leyden, named Willems; b. 1568 or 1569; m. Harmen Gerritsz, 1589; d. 1640.

Small bust to l., three-quarter profile, looking down; dark dress and cap; grey background. Painted about 1628. Panel, 7 by 5 in.

LENT BY

2 Portrait of THE WIFE OF NICHOLAS BERCHEM.

DUKE OF WESTMINSTER, K.G.

Daughter of Jan Wils, a Dutch landscape painter; m. Nicholas Berchem, the celebrated painter (see No. 25).

Half figure, nearly full face, looking to l.; her hands clasped in front of her; dark dress, white cap and ruff; dark background. Signed and dated, "Rembrandt f. 1647." Canvas, $28\frac{1}{2}$ by 25 in.

3 Portrait of THE PAINTER'S MOTHER.

W. C. ALEXANDER, ESQ.

See No. 1.

Small bust to l., three-quarter profile, looking down; dark dress and cap; grey background. Painted about 1628. Panel, $8\frac{3}{4}$ by $6\frac{3}{4}$ in.

4 Portrait of THE PAINTER.

SIR A. W. NEELD, BART.

Bust to r., looking at the spectator; dark dress, coloured turban, long grey hair; dark background. Signed and dated, "Rembrandt, 1660 (?)." Canvas (oval), $23\frac{1}{2}$ by 20 in.

5 THE CIRCUMCISION.

EARL SPENCER, K.G.

The ceremony is represented as taking place in a temple; the Virgin is seen seated in the centre holding the Infant Saviour in her arms, while the priest, clothed in a yellow robe, kneels by her side; a group of persons is seen on the l., among them a man writing in a book. Painted about 1661. Canvas, $21\frac{1}{2}$ by $28\frac{1}{2}$ in.

6 Portrait of THE PAINTER.

DUKE OF BUCCLEUCH, K.G.

Half figure to l., nearly full face, looking at the spectator; dark dress, dark cap; dark background. Signed and dated, "Rembrandt f. 1659." Canvas, 31 by $25\frac{1}{2}$ in.

LENT BY

7 Portrait of A WOMAN.

LORD IVEAGH.

Three-quarter figure, standing in front, three-quarter profile to l.; her l. hand rests on a table; her r. hand is held in front of her, with the forefinger, on which is a sapphire ring, pointing to r.; wide white ruff, lace cap and cuffs, a bracelet on each wrist, dark gown with embroidered front; dark grey background. Signed and dated, "Rembrandt f. 1642." Canvas, 42 by 36 in. (arched top).

8 Portrait of AN OLD WOMAN.

DUKE OF BUCCLEUCH, K.G.

Said to be the mother of the painter.

Half figure, seated facing the spectator, looking down at an open book which she holds in front of her with both hands; dark cloak with hood which shades her face; dark background. Painted about 1655. Signed, "Rembrandt." Canvas, 31½ by 26 in.

9 ISAAC AND ESAU.

EARL BROWNLOW.

Interior of a room; the figure of Isaac is seen propped up with pillows on a bed, while Esau, with his quiver on his back and bow beside him, kneels in front; in the background a female figure looks on through a window. Panel, 22½ by 27 in.

10 Portrait of AN OLD MAN.

DUKE OF DEVONSHIRE, K.G.

Half figure, seated facing the spectator, his l. hand resting on the arm of the chair; fur robe, with ermine at the neck; black cap; dark background. Signed and dated, "Rembrandt f. 1652." Canvas, 28½ by 25 in.

11 Portrait of A BURGOMASTER.

SIR A. W. NEELD, BART.

Bust to r., looking at the spectator; black dress and broad-brimmed hat; dark background. Signed, "Rembrandt f." Panel, 15 by 12 in.

LENT BY

12 Portrait of AN OLD MAN.

THE REV. LORD SCARSDALE.

Half figure, seated to r. in an arm-chair, looking towards the spectator; gloves in the l. hand; black dress and broad-brimmed hat, white ruff. Signed, "Rembrandt." Painted about 1645. Canvas, 34 by 27 in.

13 Portrait of AN OLD MAN.

SIR FRANCIS COOK, BART.

Small three-quarter figure of an aged Jew, seated facing the spectator, head turned to l.; his r. hand rests on the arm of the chair, his l. grasps a staff; brown dress, high red cap; brown background. Panel, $13\frac{1}{2}$ by $10\frac{1}{2}$ in.

14 HEAD OF A MAN.

EARL COWPER, K.G.

Bust, full face; dark brown dress; dark background. Panel, $12\frac{1}{2}$ by $9\frac{1}{2}$ in.

15 Portrait of AN OLD WOMAN.

LORD WANTAGE.

Half figure, seated to l., nearly full face; dark dress, close fitting black cap with peak on the forehead, wide white ruff; dark background. Signed and dated, "Rembrandt f. 1661." Canvas, $29\frac{1}{2}$ by 25 in.

16 Portrait of A YOUNG MAN.

GOVERNORS OF DULWICH COLLEGE.

Bust, to l., nearly full face, long fair hair; black cloak, white falling collar; greyish background. Signed and dated, "RHL (connected) van Ryn, 1632." Panel, $11\frac{1}{4}$ by 9 in.

17 Portrait of AN OLD MAN.

EARL OF NORTHBROOK.

Half figure, facing the spectator; black cloak, fastened by a jewelled clasp, black velvet cap; his right hand grasps the hilt of a sword; dark background. Signed and dated, "Rembrandt f. 1667." Canvas, 27 by $22\frac{1}{2}$ in.

LENT BY

18 Portrait of THE PAINTER.

LADY DE ROTHSCHILD.

Half figure, standing to r., looking towards the spectator; his l. hand holds a stick; fancy dress, with brown cap, ear-rings; dark background. Signed, "Rembrandt." Painted about 1656. Canvas, 35 by 28 in.

19 MAN READING.

NEW CARLSBERG GLYPTOTEK, COPENHAGEN.

Interior of a room; near an open window on the l. a young man, in a red cap, is seated on the edge of a table, reading; on the table are a candlestick and books. Painted about 1645. Canvas, 24½ by 28 in.

20 Portrait of THE PAINTER.

LORD IVEAGH.

Half figure, standing facing the spectator, holding a palette, mahlstick, and brushes in his l. hand; brown mantle, lined with fur, white cap; dark background. Painted between 1660 and 1665. Canvas, 45 by 37½ in.

21 THE TRIBUTE MONEY.

W. B. BEAUMONT, Esq.

Interior of a temple, in which are congregated a number of persons, one of whom is showing a piece of money to Our Lord, Who is represented in a profile view, with one hand slightly extended. Signed and dated, "Rembrandt f. 1645." Canvas, 25 by 33½ in.

22 Portrait of AN ORATOR.

DUKE OF NEWCASTLE.

Half figure to r., looking at the spectator; his r. hand holds a scroll; on a ledge in front of him is a red cushion; his l. hand pushes aside a curtain; dark cloak, black cap, long hair falling over his shoulders, ear-rings; round his neck is a chain with Maltese cross. Canvas, 37½ by 29½ in.

LENT BY

23

Portrait of TITUS.

EARL OF CRAWFORD.

The second son of Rembrandt by his wife, Saskia; b. 1641; d. 1668.

Half figure of a boy, facing the spectator, leaning on a desk on which are some papers; his r. hand is raised to his chin and holds a pen, his l. holds an inkhorn, &c.; red dress, red cap, fair hair falling over his shoulders; dark background. Signed and dated, "Rembrandt f. 1655." Canvas, $29\frac{1}{2}$ by $24\frac{1}{2}$ in.

24

AN OLD WOMAN PRAYING.

DR. A. BREDIUS.

Small bust to r., head turned towards the spectator and looking down; hands clasped; brown dress, white head-dress; grey background. Painted about 1654. Panel, $7\frac{3}{4}$ by 6 in.

25

Portrait of NICHOLAS BERCHEM.

DUKE OF WESTMINSTER, K.G.

The celebrated painter; b. at Haarlem, 1620; d. at Amsterdam, 1683. (For portrait of his wife see No. 2.)

Bust to r., looking at the spectator, showing one hand; black dress, cloak, and large hat, white collar; grey background. Signed and dated, "Rembrandt f. 1647." Panel, $28\frac{1}{2}$ by $25\frac{1}{2}$ in.

26

Portrait of THE PAINTER'S SISTER.

DR. HOFSTEDDE DE GROOT.

Lisbeth, youngest child of Harmen Gerritsz.

Small bust to l., head turned towards the spectator; red dress; grey background. Painted about 1630. Panel, $5\frac{1}{4}$ by $3\frac{3}{4}$ in.

GALLERY No. II.

OIL PAINTINGS—Nos. 27-53.

LENT BY

27 Portrait of THE PAINTER'S FATHER.

F. FLEISCHMANN, Esq.

Harmen Gerritsz, a miller; b. 1568 or 1569 at Leyden; d. 1630. Bust to l., head turned towards the spectator; black robe, black cap; brown background. Signed and dated, "R H L (connected) 1631." Panel, 23 by 19½ in.

28 CHRIST AND MARY MAGDALENE AT THE TOMB.

H.M. THE QUEEN.
(From Buckingham Palace.)

On the r. is the sepulchre overshadowed by dark foliage; two angels are sitting on the side of the tomb; Mary Magdalene, clad in a white garment and red mantle, is kneeling on the steps which lead up to it; she is turning round to look up at the Saviour, Who stands behind her dressed in white with a broad straw hat, and holding in His r. hand a spade; on the l. two figures descending the hill; view of Jerusalem in the background; morning sky. Signed and dated, "Rembrandt f. 1638." Panel, 23½ by 19½ in.

29 LANDSCAPE.

CZARTORYSKI MUSEUM, CRACOW.

View looking along a valley with a thick wood on the r., at the edge of which, in the foreground, are several figures, some of them said to represent the parable of the Good Samaritan; in the middle distance is a river crossed by a bridge, which a coach is approaching. Signed and dated, "Rembrandt f. 1638." Panel, 17¾ by 25¼ in.

LENT BY

30

Portrait of A BOY.

EARL SPENCER, K.G.

Formerly called a portrait of William III.

Half figure, facing the spectator, in brown dress and black cap with coloured feathers; dark background. Painted about 1655-60 (unfinished). Canvas, $24\frac{1}{2}$ by 21 in.

31

LANDSCAPE.

EARL BROWNLOW.

Water in the foreground, with boats on it; a woman dipping water; buildings and dark trees in the background. Panel, 8 by $9\frac{1}{2}$ in.

32

GIRL AT A WINDOW.

GOVERNORS OF DULWICH COLLEGE.

Half figure of a girl, leaning out of a window to l., with elbows on the window sill, looking towards the spectator; auburn hair; white dress; her l. hand touches a gold chain, which is round her neck; a wall forms the background. Signed and dated, "Rembrandt ft. 1645." Canvas, 31 by 25 in. (arched top).

33

LANDSCAPE.

EARL OF NORTHBROOK.

View of a level plain, with a river and bridge in the middle distance; in the foreground is a figure, and cattle on the r.; beyond are a house and some trees; the buildings of a town seen in the distance to r.; cloudy sky. Painted about 1640. Panel, $8\frac{1}{2}$ by 11 in.

34

A RABBI.

EARL OF DERBY, K.G.

Bust, facing the spectator; long grey beard; dark robes and head-dress; dark background. Signed and dated, "Rembrandt 163." Painted about 1635. Panel, 28 by 21 in.

LENT BY

35

LANDSCAPE.

JAMES REISS, Esq.

A canal occupies the foreground, crossed by a bridge on the l., near which is an inn; on the canal are two men in a boat; cottages and a church spire seen among trees in the middle distance; cloudy sky. Panel, 11½ by 16 in.

36

AN OLD WOMAN READING.

EARL OF PEMBROKE.

Three-quarter figure of an old woman, seated to l., glasses on nose, bending over an open book which she holds on her lap; dark dress, with hood over her head; grey background. Signed, "Rembrant P." Painted about 1630. Canvas, 29 by 24 in.

37

HEAD OF A BOY.

DUKE OF PORTLAND.

Bust to l.; head turned towards the spectator; auburn hair curling over his shoulders; dark dress; dark brown background. Signed and dated, "Rembrandt ft. 1634." Panel, 17 by 14 in.

38

Portrait of BURGOMASTER SIX.

ALEXANDER HENDERSON, Esq., M.P.

Jan Six; friend of the painter; collector of pictures, &c.; b. 1618; d. 1702. (For a portrait of his wife, see No. 42.)

Half figure of a young man, standing to r., looking towards the spectator; his r. hand holds his hat; long fair hair; black robe or gown, with small white collar; dark brown background. Canvas, 36½ by 29 in. (arched top).

39

Portrait of THE PAINTER'S SISTER.

LORD LECONFIELD.

See No. 26.

Bust to r.; three-quarter profile, looking at the spectator; dark dress, with white lace at the neck; jewelled head-dress, neck-lace and ear-rings; dark background. Signed and dated, "RHL (connected), 1600." Panel, 25 by 18½ in. (oval).

LENT BY

40

THE MILL.

THE MARQUESS OF LANSDOWNE, K.G.

A windmill and house on the top of a low hill, round the base of which flows a river; a woman, a child, and other figures are on the river bank in the foreground; in the extreme r. corner of the picture are seen the prow and unshipped mast of a boat, which a man is rowing; the farther side of the river is thickly wooded. Painted about 1654. Canvas, 34 by 40½ in.

41

Portrait of THE PAINTER.

LORD LECONFIELD.

Bust to l., looking at the spectator; black dress and broad-brimmed hat; wide white falling collar; grey background. Signed and dated, "RHL (connected) van Ryn, 1632." Panel, 25 by 18½ in.

42

Portrait of THE WIFE OF BURGOMASTER SIX.

ALEXANDER HENDERSON, Esq., M.P.

Margaretha, daughter of Dr. Tulp, the distinguished Professor of Anatomy in the Surgeons' Guild at Amsterdam, who is the principal person represented in Rembrandt's famous picture, "The Anatomy Lesson"; m. 1655, Jan Six (see No. 38).

Half figure of a young woman standing to l., resting her l. hand on a stair-rail; dark dress with coloured front, over which the bodice is laced; white lace cuffs, and lace kerchief with jewel in front; pearl necklace and bracelets, one of which is wound round her l. thumb; pearls in her hair; brown background. Signed, "Rembrandt." Panel, 36½ by 29 in. (arched top).

43

Portrait of A MAN.

GEORGE C. W. FITZWILLIAM, Esq.

Bust to l., looking towards the spectator; black robe and cap; double chain over his shoulders; dark background. Painted about 1632. Panel, 22½ by 18½ in.

44

THE SLAUGHTER HOUSE.

CORPORATION OF GLASGOW.

Carcase of a bullock hanging up; the head lies near it; behind is a woman bending down to the floor. Painted about 1650. Signed, "Rembrandt." Panel, 28 by 20 in.

LENT BY

45

Portrait of AN OLD LADY

(known as "Countess of Desmond").

H.M. THE QUEEN.

(From Windsor Castle.)

Bust to r., three-quarter profile, looking down; a hood is over her head and shoulders, showing a fur-trimmed robe in front; dark background. Painted about 1630-32. Panel, $23\frac{1}{2}$ by 18 in.

46

Portrait of A YOUNG MAN.

H.M. THE QUEEN.

(From Windsor Castle.)

Bust to r., head turned towards the spectator; dark dress, turban brown background. Signed and dated, "R H L (connected) 1631." Panel, 25 by 19 in.

47

TOBIT AND HIS WIFE.

SIR FRANCIS COOK, BART.

Interior of a room; two small full-length figures of Tobit and his wife, the former seated near a fire, with his hands folded, while the latter is spinning near an open window on the l. Signed and dated, "Rembrandt, 1650." Panel, $16\frac{1}{4}$ by $21\frac{1}{4}$ in.

48

Portrait of A LADY.

H.M. THE QUEEN.

(From Buckingham Palace.)

Half figure, standing facing the spectator at an open window, the frame of which is grasped by her l. hand; in her r. hand she holds a fan; black dress, laced in front, showing a gold and white satin robe under it, white lace cuffs, long collar, and lace kerchief, triple row of pearls round her neck, pearl bracelets; dark background. Signed and dated, "Rembrandt f. 1641." Canvas, 41 by 33 in.

49

ABRAHAM DISMISSING HAGAR AND ISHMAEL.

CONSTANTINE A. IONIDES, Esq.

Three full-length figures in a landscape; in the centre is Hagar mounted on a richly caparisoned donkey; on her r. stands Abraham with his arms extended, and on her l. is Ishmael holding the beast by a cord; buildings are seen in the background. Signed and dated, "Rembrandt f. 1640." Panel, 15 by $20\frac{1}{2}$ in.

LENT BY

50

Portrait of A JEW.

EARL BROWNLOW.

Bust to r., looking at the spectator; dark dress and cap; his r. hand is thrust into the front of his robe; dark background. Signed and dated, "Rembrandt, 1632." Panel, 27 by 23 in.

51

SHEPHERDS REPOSING AT NIGHT.

NATIONAL GALLERY OF IRELAND.

A woman, with a child on her lap, an old man, and some cattle are grouped round a fire near the edge of a pond in the foreground; in the middle distance a man with a lighted lantern is followed by cows, and on an elevation beyond is a castle with lights in the windows; the light of the moon is seen above on the l. Signed and dated, "Rembrandt f. 1647." Panel, 13½ by 19 in.

52

THE SALUTATION.

DUKE OF WESTMINSTER, K.G.

The scene is represented as taking place on the steps in front of a house. St. Elizabeth, in crimson robe and yellow veil, is embracing the Virgin, who wears a green dress and a turban; Zacharias, leaning on the shoulder of a youth, is descending the steps; behind the Virgin is a negress, removing a mantle from her shoulders, and beyond is a man leading an ass; a dog stands in front, and some pea-fowl are near the door; buildings are seen in the distance. Signed and dated, "Rembrandt, 1640." Panel, 22 by 18½ in.

53

Portrait of THE PAINTER.

R. B. BERENS, Esq.

Bust to r., head turned towards the spectator; dark robe, chain and medal round shoulders; dark background. Panel, 24 by 18½ in.

GALLERY No. III.

OIL PAINTINGS—Nos. 54-84.

LENT BY

54

Portrait of AN OLD MAN.

DUKE OF DEVONSHIRE, K.G.

Three-quarter figure, seated to r., in an arm-chair, leaning his head on his r. hand; his l. rests on the arm of the chair; fur-trimmed robe; brown background. Signed and dated, "Rembrandt f. 1652." Canvas, 43 by 34 in.

55

Portrait of A LADY.

LORD LECONFIELD.

Three-quarter figure, seated facing the spectator, holding a black fan in her r. hand; black dress, wide white lace collar and cuffs, pearl necklace and bracelets; dark background. Signed and dated, "Rembrandt f. 1635." Canvas, 49 by 39½ in.

56

Portrait of THE PAINTER'S SISTER.

SIR FRANCIS COOK, BART.

See No. 26.

Bust to r., looking at the spectator; dark dress, black cap, pearl necklace and ear-rings; grey background. Signed and dated, "RHL (connected) van Ryn, 163." Panel, 27 by 21 in. (oval).

57

Portrait of A RABBI.

VISCOUNT POWERSCOURT.

Half figure, facing the spectator, hands clasped; gold embroidered turban, dark robe, with jewelled clasp; in the background is a sanctuary, with a pillar round which is twined a serpent. Canvas, 40 by 31 in.

LENT BY

58

BELSHAZZAR'S FEAST.

EARL OF DERBY, K.G.

The centre of the picture is occupied by the figure, larger than life, of Belshazzar, in a richly ornamented dress, with turban and crown, rising from the table at which he has been sitting, and looking round in alarm at the hand which is writing on the wall behind him; on the r., a woman, looking in the same direction, is spilling the wine out of a gold cup which she holds in her r. hand; another woman, with head turned away from the spectator, is seated at the table on the l., and beyond her are other figures in attitudes of alarm; on the table are dishes and fruit, and a goblet which Belshazzar has upset. Painted about 1636. Canvas, 65 by 81½ in.

59

Portrait of A YOUNG MAN.

ALFRED BEIT, Esq.

Three-quarter figure, seated to l., facing the spectator, his head slightly inclined to l.; his r. arm rests on the chair, hands clasped; dark dress and cap; dark background. Painted about 1660. Canvas, 40 by 32½ in.

60

Portrait of ALOTTE ADRIAANS.

SIR FRANCIS COOK, BART.

Wife of Elias Van Trip.

Half figure to l.; black dress, black close-fitting cap with peak over the forehead, wide white ruff; dark background. Signed and dated, "Rembrandt f. 1639." Panel, 25½ by 22 in.

61

Portrait of THE PAINTER.

EARL OF ILCHESTER.

Three-quarter figure, larger than life, seated facing the spectator, in a Jewish dress, with large black hat, holding a stick in his l. hand; dark background. Signed and dated, "Rembrandt, 1658." Canvas, 51½ by 40 in.

LENT BY

62

Portrait of DR. BONUS.

MRS. ALFRED MORRISON.

Ephraim Bonus, a physician, of Amsterdam, a friend of Rembrandt. Half figure, standing to r., face turned towards the spectator, his r. hand held across the front of his body; dark dress, black cloak and high-crowned hat, large white falling collar; dark background. Signed and dated, "Rembrandt, 164." Painted about 1642. Canvas, 41 by 30 in.

63

Portrait of MARTIN LOOTEN.

CAPTAIN G. L. HOLFORD.

A well-known merchant of Amsterdam. Half figure, standing to r., nearly full face; black dress and cloak, white collar, large black hat; dark background. In his l. hand he holds a paper, on which, with other writing, is inscribed his name, the date 1632, and the painter's monogram, "RHL" (connected). Panel, 36 by 29½ in.

64

Portrait of THE PAINTER.

CAPTAIN HEYWOOD-LONSDALE.

Bust to r., looking towards the spectator; his l. hand thrust into the breast of his dark velvet coat; black velvet cap; dark background. Signed and dated, "Rembrandt f. 1637 (?)." Panel, 25 by 20 in.

65

Portrait of AN OLD LADY.

EARL OF YARBOROUGH.

Three-quarter figure of an old lady, seated to l., in an arm-chair, her hands clasped in front of her; dark, fur-trimmed dress, stiff ruff and white cap, with black ribbon; brown background. Painted about 1636-37. Panel, 40½ by 35 in.

LENT BY

66

THE ADORATION OF THE MAGI.

H.M. THE QUEEN.

(From Buckingham Palace.)

On the l. is the Virgin, seated to r., with the Infant Saviour on her knees; one of the Magi, prostrate in front of her, is presenting an offering; two attendants kneel behind him; beyond this group stands the Ethiopian king in the act of taking a casket from the hand of a servant; on the r. stands another Eastern king, his hand uplifted in astonishment at the sight of the Divine Child; an attendant on his r. holds a censer; in the background are a company of persons with camels; a ray of light from the star falls on the roof of the stable in the l. foreground. Signed and dated, "Rembrandt, 1657." Panel, 48 by 40½ in.

67

THE SHIPBUILDER AND HIS WIFE.

H.M. THE QUEEN.

(From Buckingham Palace.)

The shipbuilder, in black dress and white ruff, holding a pair of compasses in his r. hand, is seated to l. near a window at a table, on which are books and papers and an inkstand, and is in the act of turning to take a letter from his wife, who has just come in through an open door, the handle of which she holds with her l. hand, while she gives him the letter, on which is the superscription, "To the very honourable Jan Vij" (perhaps the name of the shipbuilder), over the back of his chair; she is also in black, with white cap and collar. Signed and dated, on a plan on which the shipbuilder's hand is resting, "Rembrandt f. 1633." Canvas, 44 by 65 in.

68

Portrait of THE PAINTER.

J. PIERPONT MORGAN, Esq.

Three-quarter figure, seated to r., looking at the spectator, drawing on a board which he holds on his knees; dark dress, brown fur-trimmed robe, black cap; dark brown background, with curtain in r. corner. Canvas, 43½ by 33½ in.

LENT BY

- 69** Portrait of A LADY.
CAPTAIN G. L. HOLFORD.
Three-quarter figure of an old lady, seated facing the spectator, turning slightly to l.; black dress, white cap and ruff; in her l. hand is a handkerchief; her l. arm rests on the arm of the chair, and she grasps the other arm with her r. hand; a book lies on the table beside her; dark background. Painted about 1645. Canvas, 49 by 40 in.
- 70** Portrait of THE PAINTER.
H.M. THE QUEEN.
(From Buckingham Palace.)
Half figure to r., looking at the spectator; his l. hand thrust inside his black cloak in front; red dress, black hat with broad brim, ear-rings; dark background. Signed and dated, "Rembrandt f. 164." Painted about 1645. Panel, 27 by 23 in.
- 71** Portrait of THE PAINTER.
LORD KINNAIRD.
Half figure, seated to r., holding a book and looking round towards the spectator; dark brown robe, turban; dark background. Signed and dated, "Rembrandt f. 1661." Canvas, 36 by 30 in.
- 72** Portrait of A MAN.
EARL COWPER, K.G.
Half figure of a young man, standing to r., beside a table covered with a carpet, on which are some books; his r. hand rests on the table, and his l. is extended to a red cap, which hangs on the wall; long auburn hair; brown doublet, with the sleeves turned back; dark background. Signed and dated, "Rembrandt, 1644." Canvas, 44½ by 42 in.
- 73** Portrait of A MAN WITH A SWORD.
CAPTAIN G. L. HOLFORD.
The title given to this picture is the one by which it has hitherto been known, but it is now generally believed to represent the painter himself.
Half figure, seated to r., nearly full face; his l. arm rests on the arm of the chair, and he holds the hilt of a sword or dagger with both his hands; black cloak, fur collar, black cap; long hair falling over his shoulders; round his neck is a chain with a jewel; dark background. Signed and dated, "Rembrandt ft. 1644." Canvas, 39 by 34 in.

LENT BY

74

Portrait of A MERCHANT.

EARL OF FEVERSHAM.

Three-quarter figure, seated to l. at a table, holding a paper with both hands, and turning his head round towards the spectator; black cloak, red-brown hat, white handkerchief round his neck; dark background. Signed and dated, "Rembrandt f. 1659." Canvas, 45 by 38 in.

75

Portrait of A LADY WITH A PARROT.

LORD PENRHYN.

Three-quarter figure, seated to l., both arms resting on the arms of the chair, the r. hand holds a handkerchief; black dress, large plain white falling collar, white cap; on a table beside her is a parrot; dark background. Inscribed, "Catrina Hoogh, SVÆ. T. 'OVT. 50. Jaer." Signed and dated, "Rembrandt f. 1657." Canvas, 49½ by 38½ in.

76

WOMAN AT HER TOILET.

DR. A. BREDIUS.

Half figure, seated facing the spectator, at a table, on which are various objects, including a mirror; she is apparently arranging the front of her dress with both hands; brown figured dress, open in front, pearl necklace, jewels in her hair; dark background. Painted about 1637 or 1638. Panel, 29 by 25 in.

77

Portrait of SASKIA.

DUKE OF BUCCLEUCH, K.G.

Saskia van Uylenborch, the painter's wife; b. 1612; m. 1634; d. 1642.

Three-quarter figure, standing to l., head turned towards the spectator; she wears a fancy dress, with chaplet of flowers; a handful of flowers is in her l. hand, and a wand twined with leaves in her r.; her long fair hair falls over her shoulders; dark background. Canvas, 48½ by 38½ in.

LENT BY

78

Portrait of AN OLD WOMAN.

EARL BROWNLOW.

Half figure to r., three-quarter profile, seated, with hands crossed in front of her; dark dress; dark background. Canvas, $29\frac{1}{2}$ by $24\frac{1}{2}$ in.

79

Portrait of A GENTLEMAN WITH A HAWK.

DUKE OF WESTMINSTER, K.G.

Three-quarter figure, seated to r., looking at the spectator; greenish dress, with full sleeves, large black velvet cap; long fair hair falling over his shoulders; his r. hand is extended; on the fingers of his gloved l. hand is perched a hawk, with wings outspread; a pouch is suspended at his side by a gold chain; grey background. Signed and dated, "Rembrandt f. 1643." Canvas, 44 by $37\frac{1}{2}$ in.

80

THE BURGOMASTER PANCRAS AND HIS WIFE.

H.M. THE QUEEN.

(From Buckingham Palace.)

The title given to this picture is the one by which it has hitherto been known, but it is now generally believed to represent the painter and his wife.

Two nearly full-length figures; the lady, in a yellow silk robe with richly ornamented mantle, hung round her shoulders by a gold and jewelled chain, is seated before a table, covered with a red velvet cloth, on which is a book, a jewel-casket, and a mirror, arranging the ear-ring in her r. ear; on her r. stands her husband, in a green dress and cap with brown feather, giving her a necklace of pearls; curtain background. Signed, on the back of the mirror, "Rembrant fecit." Painted 1635-36. Canvas, 60 by 77 in.

81

Portrait of A LADY WITH A FAN.

DUKE OF WESTMINSTER, K.G.

Three-quarter figure, standing to l., her hands crossed in front of her, the l. holding a fan; green dress; reddish-brown mantle, bordered with fur, jewelled cap with plume, pearl bracelet, ear-rings, and necklace with pendant, gold chain; dark background. Signed and dated, "Rembrandt f. 1643." Canvas, 44 by $37\frac{1}{2}$ in.

LENT BY**82****Portrait of TITUS.****CAPTAIN G. L. HOLFORD.**

Son of the painter. (See No. 23.)

Bust, seen in front, of a young man, full face; black dress, large black cap; long fair hair; dark background. Signed, "Rembrandt." Painted about 1660. Canvas, 29 by 24½ in.

83**Portrait of A RABBI.****DUKE OF DEVONSHIRE, K.G.**

Half figure, facing the spectator; hands clasped; gold-embroidered turban, dark robe with jewelled clasp; in the background is a sanctuary, with a pillar round which is twined a serpent. Signed and dated, "Rembrandt, 1635." Panel, 40 by 31½ in.

84**Portrait of SASKIA.****MRS. JOSEPH.**

See No. 77.

Half figure to l., profile; red velvet low-cut dress, gold embroidered cloak, pearl necklace and ear-rings, gold necklace and cross, jewels in her hair; brown background. Signed, "Rembrandt." Painted about 1636-37. Panel, 26½ by 20½ in.

GALLERY No. IV.

OIL PAINTINGS—Nos. 85-102.

LENT BY

85 A MAN IN ARMOUR.

CORPORATION OF GLASGOW.

Half figure, standing to l., profile, in armour, with helmet; his r. hand, extended, holds a lance; a scarlet cloak, which is over his shoulders, partially covers a circular shield which he carries on his l. arm; dark background. Signed and dated, "Rembrandt f. 1655." Canvas, $53\frac{1}{2}$ by $40\frac{1}{2}$ in.

86 A GIRL WITH A ROSEBUD.

LORD LECONFIELD.

Half figure, facing the spectator, looking to r., and leaning both arms on a window sill, with a rosebud in her l. hand; white dress, dark apron; dark background. Signed, "Rembrandt." Panel, 32 by 25 in.

87 TOBIAS AND THE ANGEL.

CORPORATION OF GLASGOW.

Dark landscape; in the foreground Tobias sitting on the ground and the angel standing over him with outspread wings, apparently pointing to the fish which is rising in a pool near them; Tobias has his dog beside him; on the hill in the background are some buildings. Painted about 1654. Panel, $29\frac{1}{2}$ by 26 in.

88 Portrait of A YOUNG MAN.

NATIONAL GALLERY OF IRELAND.

Said to represent Louis van der Linden.

Bust to l., nearly full face; black dress, wide collar, edged with lace; broad-brimmed black hat. Painted about 1630-31. Panel, 27 by $21\frac{1}{2}$ in. (oval).

LENT BY

89

THE PRODIGAL SON.

SIR FRANCIS COOK, BART.

The scene is laid in the portico of a large building. The father, with outstretched arms, is coming down the steps to meet the prodigal, who kneels on the ground in front of him; two other figures stand in the doorway, and on the steps is a boy with a stick in his hand, with which he is threatening a dog; on the r. a woman looks out from an upper window, and another is standing below it, drawing water; beyond them, on the r., is a landscape, with an obelisk in the middle distance, near which are figures and sheep. Signed, "Rembrandt." Painted about 1634. Canvas, 51 by 66 in.

90

Portrait of A RABBI.

H.M. THE QUEEN.

(From Hampton Court Palace.)

Bust, facing the spectator, almost full face; black robe, showing jewelled breastplate; black cap, with tassel; grey background. Painted in an oval. Signed and dated, "Rembrandt, 1635." Panel, 28 by 24 in.

91

HOLY FAMILY.

A. R. BOUGHTON KNIGHT, Esq.

Small full-length figures of the Virgin and Child with St. Joseph, seated under a tree in a landscape; the Virgin is giving the breast to the Child, while St. Joseph reads a book which lies open beside him. Panel, 30 by 25 in.

92

THE PAINTER'S STUDY.

CORPORATION OF GLASGOW.

The scene represents the interior of the painter's studio; he is represented sitting at an easel, drawing from a partially draped female model. Panel, 20 by 24 in.

93

Portrait of A YOUNG WOMAN.

CHARLES MORRISON, Esq.

Half figure, seated facing the spectator, nearly full face, in a white furred robe; her r. arm over the back of a chair; dark background. Signed, "Rembrandt f." Painted about 1665. Canvas, 39½ by 33 in.

LENT BY

94

A DEPOSITION.

DUKE OF ABERCORN, K.G.

In the foreground, at the foot of the cross, the body of the Saviour lying on a white cloth, supported by Joseph of Arimathæa, and surrounded by the holy women; two other figures in the background. Signed and dated, "Rembrandt, 1650." Canvas, 70 by 77½ in.

95

WOMAN WITH FLOWERS.

EARL SPENCER, K.G.

Half figure, standing in front, profile to l., holding up her skirt, which is full of blossom, with her l. hand, and holding out flowers with her r.; white bodice with full sleeves, yellow skirt; hat trimmed with flowers; pearl necklace and ear-rings; dark background. Painted about 1660. Canvas, 38 by 35½ in.

96

Portrait of A YOUTH.

LORD LECONFIELD.

Half figure to l., looking at the spectator; dark dress and cap; long curling hair falling over the shoulders; dark background. Signed and dated, "Rembrandt f. 1666." Canvas, 29 by 24 in.

97

Portrait of A MAN.

DUKE OF RUTLAND, K.G.

Half figure, seated in front, head turned slightly to r., his chin resting in his r. hand; brown dress, velvet cap; dark background. Signed and dated, "Rembrandt, 1660." Canvas, 31 by 26½ in.

98

JOSEPH'S COAT.

EARL OF DERBY, K.G.

The scene is laid in the courtyard of a large building. In the foreground two of the brothers are showing the coat to Jacob, who has fallen to the ground with uplifted hands; numerous figures are grouped around him in attitudes of sympathy. Painted about 1647. Canvas, 48 by 38 in.

LENT BY

99

Portrait of A MAN.

A. R. BOUGHTON KNIGHT, Esq.

Half figure of a man, full face; l. hand on his chin, a knife in his r. hand; greyish background. Signed and dated, "Rembrandt f. 1661." Canvas, 34 by 29½ in.

100

Portrait of AN OLD MAN.

NATIONAL GALLERY OF IRELAND.

Bust, facing the spectator, head turned slightly to l., looking down; red dress, red skull-cap; dark background. Signed, "Rembrandt f." Panel, 24 by 18 in.

101

DEAD PEACOCKS.

W. C. CARTWRIGHT, Esq.

A dead peacock is hanging up by the legs on a wall on the r., another lies near a basket of fruit; a child is leaning on a window sill looking at them. Signed, "Rembrandt." Painted about 1640. Canvas, 54 by 50½ in.

102

Portrait of THE PAINTER'S SISTER.

W. C. ALEXANDER, Esq.

See No. 26.

Half figure to l., profile; red dress, ornamented with gold and jewels; jewels in her hair, pearl necklace and ear-rings; her gloved r. hand grasps a dagger; grey background. Canvas, 27 by 20½ in.

WATER COLOUR ROOM.

DRAWINGS—Nos. 103-208.

LENT BY

103 JOSEPH EXPLAINING THE DREAMS OF PHARAOH'S OFFICERS. Pen and bistre. $4\frac{3}{4}$ by $6\frac{1}{2}$ in.

SIR J. C. ROBINSON.

104 STUDY OF A WOMAN. Pen and bistre. $5\frac{1}{4}$ by $3\frac{3}{4}$ in.

SIR J. C. ROBINSON.

105 CHRIST MOCKED. Pen and bistre. 6 by $8\frac{1}{2}$ in.

SIR J. C. ROBINSON.

106 THE GOOD SAMARITAN: Arrival of the Good Samaritan with the wounded traveller at the inn. Pen and bistre wash. 8 by 12 in.

SIR J. C. ROBINSON.

107 STUDY OF A WOMAN SEATED AND ASLEEP. Pen and bistre wash. $7\frac{3}{4}$ by 6 in.

SIR J. C. ROBINSON.

108 TO BIT, ABOUT TO DEPART WITH THE ANGEL, RECEIVING THE BLESSING OF HIS PARENTS. Pen and bistre wash. 6 by $10\frac{1}{2}$ in.

SIR J. C. ROBINSON.

109 LANDSCAPE. Pen and bistre wash. $3\frac{1}{4}$ by $5\frac{1}{4}$ in.

SIR J. C. ROBINSON.

LENT BY

- 110** TWO HORSEMEN, IN COSTUME OF THE SIXTEENTH CENTURY, RIDING IN A PROCESSION. Pen and bistre wash tinted with water colour. $8\frac{1}{4}$ by 6 in.

SIR J. C. ROBINSQN.

- 111** THE ANGEL DEPARTING FROM THE FAMILY OF TOBIT. Sketch for the picture in the Louvre. Pen and bistre. $7\frac{3}{4}$ by $9\frac{1}{2}$ in.

SIR J. C. ROBINSON.

- 112** THE REPENTANCE OF JUDAS. Pen and bistre wash. 7 by 10 in.

SIR J. C. ROBINSON.

- 113** STUDY OF A WOMAN SEATED. Pen and bistre wash. $2\frac{1}{4}$ by $2\frac{1}{2}$ in.

SIR J. C. ROBINSON.

- 114** THE SUPPER AT EMMANUS. Sketch for the picture in the Louvre. Pen and bistre. $6\frac{1}{2}$ by 5 in.

SIR J. C. ROBINSON.

- 115** THE ANNUNCIATION. Pen and bistre wash. $12\frac{3}{4}$ by 11 in.

WALTER GAY, ESQ.

- 116** LANDSCAPE, with house in the distance. Pen and Indian ink. 4 by $7\frac{1}{2}$ in.

WALTER GAY, ESQ.

- 117** SKETCHES OF NINE HEADS. Bistre, except one which is in red chalk. $8\frac{1}{4}$ by 9 in.

J. P. HESELTINE, ESQ.

- 118** THE TOWN-HALL AT AMSTERDAM, AFTER THE FIRE. Signed, "Rembrandt van Ryn," with this inscription in his own handwriting, "Van d'waech af te zien statshuis van Amsteldam doen affgebrandt was den 9 Juli 1652." Pen and sepia. $5\frac{3}{4}$ by $7\frac{3}{4}$ in.

J. P. HESELTINE, ESQ.

- 119** A BABY ASLEEP IN ITS CRADLE. Lead pencil. $2\frac{3}{4}$ by $4\frac{1}{4}$ in.

J. P. HESELTINE, ESQ.

LENT BY

- 120** VIEW OF A VILLAGE ON A RIVER; A LOCK IN THE FOREGROUND.
Inscribed on the back, "Sparendam." Sepia. 3 by $5\frac{1}{4}$ in.

J. P. HESELTINE, ESQ.

- 121** LANDSCAPE, WITH FARM BUILDINGS UNDER TREES. Bistre wash.
4 by $6\frac{1}{4}$ in.

J. P. HESELTINE, ESQ.

- 122** THE BANKS OF A CANAL, WITH HOUSES AND TREES. Bistre wash. $4\frac{1}{4}$ by 6 in.

J. P. HESELTINE, ESQ.

- 123** JACOB'S DREAM. Pen and bistre. $7\frac{1}{2}$ by $7\frac{1}{4}$ in.

WALTER GAY, ESQ.

- 124** THREE SKETCHES OF FIGURES. Pen and bistre. 6 by $4\frac{1}{2}$ in.

WALTER GAY, ESQ.

- 125** WOMAN STANDING LOOKING OUT OF A WINDOW. Pen and bistre wash. $11\frac{1}{2}$ by $6\frac{1}{4}$ in.

J. P. HESELTINE, ESQ.

- 126** PORTRAIT OF THE PAINTER. Pen and bistre. $7\frac{1}{4}$ by $5\frac{1}{4}$ in.

J. P. HESELTINE, ESQ.

- 127** OLD MAN, SEATED IN AN ARM-CHAIR. Pen and bistre. [6 by $4\frac{3}{4}$ in.

J. P. HESELTINE, ESQ.

- 128** OLD WOMAN, SEATED. Apparently a study for the oil picture (No. 15). Pen and sepia. $4\frac{3}{4}$ by $4\frac{1}{4}$ in.

J. P. HESELTINE, ESQ.

- 129** YOUNG WOMAN, SEATED AT A WINDOW, HER HEAD RESTING ON HER LEFT HAND. Pen and sepia. 9 by $6\frac{3}{4}$ in.

J. P. HESELTINE, ESQ.

LENT BY

- 130** SIMEON IN THE TEMPLE. Bistre and Indian ink touched with white. $9\frac{1}{4}$ by 8 in. (arched top).

J. P. HESELTINE, ESQ.

- 131** THE LAST SUPPER. Sepia. 6 by $10\frac{3}{4}$ in.

WALTER GAY, ESQ.

- 132** A PHILOSOPHER. Pen and ink. $7\frac{1}{4}$ by $7\frac{1}{2}$ in.

WALTER GAY, ESQ.

- 133** NUDE STUDY OF A YOUNG MAN SEATED. Sepia and red chalk. $5\frac{1}{2}$ by 7 in.

J. P. HESELTINE, ESQ.

- 134** JACOB'S BLESSING. Sepia wash. $6\frac{3}{4}$ by $8\frac{3}{4}$ in.

J. P. HESELTINE, ESQ.

- 135** THE ADORATION OF THE SHEPHERDS. Study for the picture in the National Gallery. Sepia. $7\frac{3}{4}$ by 9 in.

J. P. HESELTINE, ESQ.

- 136** LANDSCAPE, WITH TREE ON THE BANK OF A RIVER. Pen and bistre wash. 6 by $9\frac{1}{4}$ in.

WALTER GAY, ESQ.

- 137** CHRIST AT EMMAUS. Sepia. $7\frac{1}{2}$ by 6 in.

WALTER GAY, ESQ.

- 138** NUDE STUDY OF A YOUNG MAN SEATED. Sepia. $10\frac{3}{4}$ by $6\frac{1}{4}$ in.

J. P. HESELTINE, ESQ.

- 139** STUDY OF AN OLD MAN SEATED. Signed and dated, "R. 1630." Red chalk. 6 by $5\frac{3}{4}$ in.

J. P. HESELTINE, ESQ.

LENT BY

- 140 THREE SKETCHES OF OLD WOMEN, ONE HOLDING A CHILD. Pen and bistre. 8 by $5\frac{1}{4}$ in.

J. P. HESELTINE, ESQ.

- 141 MAN, WITH A BEARD, WEARING A BONNET, SEATED, HIS HANDS JOINED. Black chalk. $6\frac{1}{4}$ by $4\frac{1}{4}$ in.

J. P. HESELTINE, ESQ.

- 142 STUDY OF AN OLD MAN, SEATED AT A TABLE. Probably for the picture from the Ashburnham Collection, now in Berlin. Sepia. 7 by $6\frac{1}{2}$ in.

J. P. HESELTINE, ESQ.

- 143 VIEW OF THE MONKALBAANSTOR AT AMSTERDAM. Sepia. $5\frac{1}{2}$ by $5\frac{1}{2}$ in.

J. P. HESELTINE, ESQ.

- 144 LANDSCAPE, WITH SHEPHERD AND CATTLE. Pen and bistre. 7 by $9\frac{1}{2}$ in.

WALTER GAY, ESQ.

- 145 SLEEPING NYMPH DISCOVERED BY A FAUN. Pen and bistre. $7\frac{1}{2}$ by $7\frac{1}{2}$ in.

WALTER GAY, ESQ.

- 146 THE BANKS OF A CANAL, WITH PALINGS IN SUNSHINE. Pen and bistre wash. 6 by 8 in.

J. P. HESELTINE, ESQ.

- 147 GROUP OF TREES ON THE BANK OF A RIVER. Pen and sepia wash. 6 by 10 in.

J. P. HESELTINE, ESQ.

- 148 LANDSCAPE, WITH WINDMILLS. Inscribed on the back, "Buyten Amsterdam aan de Weetering op de Stadspakhuyze te zien." Pen and bistre. $4\frac{1}{2}$ by 10 in.

J. P. HESELTINE, ESQ.

LENT BY

- 149** A FARM HOUSE, SURROUNDED BY TREES. Pen and ink, on brown paper. 6 by $9\frac{1}{4}$ in.

J. P. HESELTINE, ESQ.

- 150** LANDSCAPE: A ROAD BY THE SIDE OF A RIVER, WITH TREES AND A WINDMILL. On the back is a slight sketch, in black chalk, and the following lines:

“Dus tekeningh versoont de buisen Arnoldi (?) lant
soo braaf getekent door heer Rembrants eygen hant
P. Ko.” (Philip Koninck).

Sepia. $5\frac{1}{2}$ by $10\frac{1}{2}$ in.

J. P. HESELTINE, ESQ.

- 151** VIEW OF A VILLAGE, WITH A CHURCH TOWER. Bistre wash. 4 by 7 in.

J. P. HESELTINE, ESQ.

- 152** A LAME BEGGAR. Pen and bistre wash. $5\frac{1}{2}$ by $4\frac{1}{4}$ in.

SIR E. J. POYNTER, P.R.A.

- 153** STUDY FOR A FIGURE OF CHRIST. Pen and bistre wash. $5\frac{3}{4}$ by 4 in.

SIR E. J. POYNTER, P.R.A.

- 154** TWO SKETCHES, ONE OF A WOMAN WITH A CHILD, THE OTHER OF TWO WOMEN HOLDING A CHILD. Red chalk. (1) 3 by 3 in.; (2) 5 by 4 in.

GEORGE SALTING, ESQ.

- 155** PEASANT WALKING. Pen and bistre. $6\frac{1}{2}$ by $4\frac{1}{2}$ in.

GEORGE SALTING, ESQ.

- 156** THE CIRCUMCISION. Pen and bistre. $8\frac{3}{4}$ by $7\frac{3}{4}$ in.

JAMES KNOWLES, ESQ.

- 157** PEASANT WOMAN STANDING. On the reverse is a figure of a young girl. Pen and bistre. $6\frac{1}{2}$ by $4\frac{1}{2}$ in.

GEORGE SALTING, ESQ.

LENT BY

- 158 THE ANGEL APPEARING TO ZACHARIAS. Pen and bistre wash.
8 by $7\frac{1}{2}$ in.

JAMES KNOWLES, ESQ.

- 159 STUDY OF A SLEEPING LION. Pen and bistre wash. $5\frac{1}{2}$ by 8 in.

JAMES KNOWLES, ESQ.

- 160 LANDSCAPE: A COTTAGE SURROUNDED BY TREES. Signed and
dated, "Rembrandt, 1644." Sepia. $11\frac{3}{4}$ by $17\frac{1}{2}$ in.

J. P. HESELTINE, ESQ.

- 161 STUDY OF A CAMEL. Pen and bistre. 8 by $7\frac{1}{2}$ in.

JAMES KNOWLES, ESQ.

- 162 A WOMAN SEATED, RESTING HER HEAD ON HER LEFT HAND.
Pen and bistre. $8\frac{1}{2}$ by 6 in.

GEORGE SALTING, ESQ.

- 163 THE NATIVITY. Sketch for the picture in the National Gallery.
Sepia. $9\frac{1}{2}$ by 9 in.

JAMES KNOWLES, ESQ.

- 164 TWO DRAWINGS OF AN OLD MAN PLAYING WITH A CHILD WHO
IS PULLING OFF HIS WIG. Pen and bistre. $7\frac{1}{2}$ by $6\frac{1}{4}$ in.

GEORGE SALTING, ESQ.

- 165 A PERSIAN PRINCE. Taken from a Persian miniature. Pen
and bistre wash, heightened with red. $7\frac{1}{4}$ by $4\frac{1}{2}$ in.

GEORGE SALTING, ESQ.

- 166 DANIEL IN THE DEN OF LIONS. Pen and bistre wash. $8\frac{3}{4}$ by
 $7\frac{1}{4}$ in.

T. HUMPHRY WARD, ESQ.

- 67 THE STAR OF THE KINGS CARRIED THROUGH THE STREETS AT
NIGHT BY CHILDREN. Signed, "Rembrandt." Pen and bistre.
8 by $12\frac{3}{4}$ in.

GEORGE SALTING, ESQ.

LENT BY

168 THE DISMISSAL OF HAGAR. Pen and bistre. 8 by $9\frac{3}{4}$ in.

GEORGE SALTING, ESQ.

169 DAVID REJECTING THE PROFFERED ARMOUR. Pen and bistre.
7 by $9\frac{1}{4}$ in.

GEORGE SALTING, ESQ.

170 A SEATED FIGURE OF A WOMAN. Pen and bistre wash. $6\frac{3}{4}$ by
 $5\frac{1}{4}$ in.

T. HUMPHRY WARD, ESQ.

171 ST. PETER, FEARFUL OF SINKING IN THE WAVES, CRIES, "LORD,
SAVE ME, OR I PERISH." Pen and bistre. $7\frac{1}{2}$ by $11\frac{1}{4}$ in.

GEORGE SALTING, ESQ.

172 LANDSCAPE: a windmill, with a country-house surrounded by
trees and other buildings, on the bank of a canal. Pen and
bistre wash. $5\frac{1}{2}$ by 8 in.

GEORGE SALTING, ESQ.

173 TOBIAS AND THE ANGEL. Pen and bistre wash. $8\frac{3}{4}$ by 7 in.

T. HUMPHRY WARD, ESQ.

174 STUDY. Probably for an "Abraham's Sacrifice." Pen and bistre.
 $6\frac{1}{4}$ by $6\frac{1}{4}$ in.

MONS. BONNAT.

175 DAVID BEFORE SAUL. Pen and bistre wash. $8\frac{1}{2}$ by $6\frac{3}{4}$ in.

MONS. BONNAT.

176 FOUR STUDIES OF HEADS. Pen and bistre. 8 by 6 in.

MONS. BONNAT.

177 CHRIST AMONG THE DOCTORS. Pen and bistre. $7\frac{1}{4}$ by 10 in.

MONS. BONNAT.

LENT BY

- 178** LANDSCAPE, WITH TREES AND HOUSES. Black chalk. $6\frac{3}{4}$ by $11\frac{3}{4}$ in.

MONS. BONNAT.

- 179** THREE FIGURES AT AN OPEN WINDOW. . Sepia. $9\frac{3}{4}$ by $7\frac{3}{4}$ in.

MONS. BONNAT.

- 180** STUDY OF THREE PIGS LYING NEAR A GATEWAY. Sepia. 6 by $8\frac{1}{2}$ in.

MONS. BONNAT.

- 181** STUDY OF TWO PIGS, ONE LYING DOWN. Pen and bistre. 5 by $7\frac{1}{4}$ in.

MONS. BONNAT.

- 182** SKETCH OF A LEYDEN STUDENT. Pen and bistre wash. 8 by $4\frac{1}{4}$ in.

MONS. BONNAT.

- 183** STUDY OF TWO LIONS LYING DOWN. Pen and bistre wash, touched with red chalk. 5 by $8\frac{3}{4}$ in.

MONS. BONNAT.

- 184** STUDY OF A LION LYING DOWN. Pen and bistre wash. $5\frac{1}{2}$ by $8\frac{1}{4}$ in.

MONS. BONNAT.

- 185** JOSEPH IN PRISON. Signed, "Rembrant." Pen and bistre wash. $7\frac{1}{4}$ by $9\frac{1}{2}$ in.

MONS. BONNAT.

- 186** NUDE STUDY OF A MAN. Black chalk. $9\frac{3}{4}$ by $7\frac{1}{2}$ in.

MONS. BONNAT.

- 187** GATEWAY AT THE ENTRANCE OF A TOWN. Pen and bistre wash. $5\frac{1}{4}$ by $9\frac{1}{2}$ in.

MONS. BONNAT.

LENT BY

- 188 LANDSCAPE, WITH TREES AND BUILDINGS, AND THE SEA IN THE DISTANCE. Pen and bistre wash. $4\frac{1}{2}$ by $12\frac{1}{2}$ in.

MONS. BONNAT.

- 189 THE NATIVITY. Sepia, heightened with red chalk. $8\frac{1}{4}$ by 8 in.

MONS. BONNAT.

- 190 THE FLIGHT INTO EGYPT. Sepia. $6\frac{1}{2}$ by $9\frac{1}{4}$ in.

MONS. BONNAT.

- 191 CHRIST AMONG THE DOCTORS. Pen and bistre wash. $6\frac{3}{4}$ by $9\frac{3}{4}$ in.

MONS. BONNAT.

- 192 STUDY OF A LADY, IN A CAP AND FEATHER, SEATED AT A TABLE. Black chalk, washed with sepia. $7\frac{1}{2}$ by $5\frac{1}{2}$ in.

MONS. BONNAT.

- 193 JOSEPH'S BRETHREN SHOWING THE COAT TO THEIR FATHER. Pen and bistre. $7\frac{3}{4}$ by $10\frac{3}{4}$ in.

MONS. BONNAT.

- 194 LANDSCAPE, WITH TREES. Sepia. $6\frac{3}{4}$ by 11 in.

MONS. BONNAT.

- 195 STUDY OF A WOMAN, SEATED, LEANING HER HEAD ON HER RIGHT HAND. Pen and bistre wash. $7\frac{1}{2}$ by $5\frac{1}{2}$ in.

MONS. BONNAT.

- 196 AN OLD MAN PRAYING. Pen and bistre. $7\frac{1}{2}$ by 8 in.

MONS. BONNAT.

- 197 STUDY OF TWO BIRDS OF PARADISE. Pen and bistre heightened with white. $7\frac{1}{2}$ by $6\frac{1}{2}$ in.

MONS. BONNAT.

- 198 STUDY OF THREE FIGURES. Sepia. $6\frac{3}{4}$ by $7\frac{3}{4}$ in.

MONS. BONNAT.

LENT BY

199 TOBIAS AND THE ANGEL. Pen and bistre. 8 by $7\frac{1}{2}$ in.

M. H. SPIELMANN, ESQ.

200 "ECCE HOMO." Pen and bistre wash. 9 by $7\frac{1}{2}$ in.

SIR J. C. ROBINSON.

201 A MAN SEATED WARMING HIS HANDS. Pen and bistre wash.
5 $\frac{1}{4}$ by 4 $\frac{1}{4}$ in.

J. P. HESELTINE, ESQ.

202 YOUNG WOMAN SEATED, ASLEEP, HER HEAD RESTING ON A CUSHION.
Pen and bistre. 5 $\frac{1}{4}$ by 3 $\frac{3}{4}$ in.

J. P. HESELTINE, ESQ.

203 OLD WOMAN ASLEEP, HER HANDS CROSSED OVER A BOOK ON HER
KNEES. Pen and bistre wash. 5 $\frac{1}{4}$ by 5 $\frac{1}{4}$ in.

J. P. HESELTINE, ESQ.

204 SKETCHES OF MENS' HEADS AND ONE HEAD OF A WOMAN. On
the reverse is a landscape. Silver point on vellum. 5 $\frac{1}{4}$ by
3 in.

J. P. HESELTINE, ESQ.

205 YOUNG WOMAN ASLEEP AT A WINDOW. Bistre wash. 4 $\frac{1}{4}$ by 3 $\frac{3}{4}$ in.

J. P. HESELTINE, ESQ.

206 OLD WOMAN ASLEEP, HER SPECTACLES IN HER RIGHT HAND AND
IN HER LEFT A BOOK HALF OPEN. Sepia wash. 6 $\frac{1}{4}$ by 5 $\frac{3}{4}$ in.

J. P. HESELTINE, ESQ.

207 THE ANGEL APPEARING TO THE SHEPHERDS. Pen and bistre
wash. 8 $\frac{1}{2}$ by 7 in. (circular top).

SIR J. C. ROBINSON.

208 THE CRUCIFIXION: the Cross, with the Saviour upon it, being
erected in its place. Black chalk. 7 $\frac{1}{2}$ by 5 $\frac{3}{4}$ in.

SIR J. C. ROBINSON.

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